

**Los Angeles Unified School District – Arts Education Branch
Elementary Music Instruction Guide**

Module 1: Making Music with Singing and Playing

Module 2: Learning the Written Language of Music

Module 3: Learning About Music in Our Community and World

Module 4: Expressing Ideas and Feelings Through Music”

Grade 4 Theme	Music tells us about history.	
Enduring Understanding	<p>Musicians create harmony in many different ways.</p> <p><u>Essential Questions</u></p> <ul style="list-style-type: none"> • How can we use our voices to create harmony? • How can we create harmony with instruments? • How does harmony look in the printed music? 	
California Standards Addressed	2.1	Sing a varied repertoire of music from diverse cultures, including rounds, descants, and songs with ostinatos, alone and with others.
	2.2	Use classroom instruments to play melodies and accompaniments from a varied repertoire of music from diverse cultures, including rounds, descants, and songs with ostinatos, alone and with others.
	2.3	Compose and improvise simple rhythmic and melodic patterns on classroom instruments.
Sample Performance Task	<p>With the class divided into three groups, perform a partner song with one group on each part and the third group playing a rhythmic or melodic ostinato on classroom instruments.</p> <p><u>Suggested Rubric</u></p> <ul style="list-style-type: none"> • Students sing in head voice with accurate pitch and clear diction. • Students sing with beautiful, clear, free tone that blends with the group. • Students show good singing posture and an engaged body. • Students show their understanding of the song through their facial expressions, musical phrasing, etc.—they sing with expression. • Students are able to hold their own part while their classmates sing or play the other parts. • Students sing or play their part in tempo, with rhythmic accuracy. 	

DEVELOPING CONCEPTS

1. UNISON SINGING: <i>Singing beautifully as one voice requires keeping a steady tempo, singing the same pitch, and singing with a common tone quality.</i>		
<i>Knowledge</i>		<i>Skills</i>
Vocabulary <ul style="list-style-type: none"> • Echo singing • Speaking voice/singing voice • Singing on pitch/in tune • Head voice/high voice • Chest voice/low voice • Vocal timbre/tone color • Phrase • Tempo • Steady beat • Call/response • Verse/refrain • Unison 		<ul style="list-style-type: none"> • Listen and accurately copy a musical phrase. • Match pitch and accurately sing melodies in unison. • Use correct singing posture. • Use correct breathing habits for singing. • Sing in head voice, range of a 10th from middle C-E. • Sing with a pleasant tone color, matching vowel sounds and timbre.
SUGGESTED STEPS		
Sources: (4th Grade Books, unless otherwise stated) MM= <u>Making Music</u> ; 2008 California Edition, STM=Share the Music * after song indicates it may be a concept song in another module of the guide		
FOCUS	SOURCE	SONGS/ACTIVITIES
Prepare students for using their singing voice. 1. Prepare the body <ul style="list-style-type: none"> • Stretch • Check posture: <ul style="list-style-type: none"> ○ Standing tall with feet shoulder width apart. ○ Sitting tall, away from the chair back (body and chair together make a lower case letter h shape). 2. Prepare the breath <ul style="list-style-type: none"> • Four-beat rhythmic hisses, consonant sounds, etc. • Long hisses 3. Prepare the voice <ul style="list-style-type: none"> • Hisses, then high and low sounds • Sirens (low to high on oo vowel) • Sigh (high to low—different vowels) 4. Practice good singing habits <ul style="list-style-type: none"> • To focus on tone quality in classroom singing, use different vowels to sing simple melodies, without words. Challenge students to change their mouth shape to get the desired timbre 	Appendix	See sample warm-ups for classroom use.

<p>and to match vowels.</p> <ul style="list-style-type: none"> For more focused chorus warm-ups, see Appendix 		
<p>Perform a unison speech piece/game that requires students to change tempos and stay together.</p> <ul style="list-style-type: none"> Keep beat and learn chant with echos. Speak chant and keep the beat while the tempo changes, according to the teacher’s drum beat or the recording. Play the game, staying together with the tempo. Do the chant in a round or add percussion parts. Discuss whether they are speaking or singing, and explore the differences and similarities between the two. 	MM	<p><i>How do you do-tee?</i> (Australian game)</p> <ul style="list-style-type: none"> Historical context Accelerating tempo <p><i>The Planets Chant</i></p> <ul style="list-style-type: none"> Accelerating tempo with body percussion <p><i>Bundle Boogie Woogie</i></p> <ul style="list-style-type: none"> Layer with percussion instruments Resource Book p. J-6 (creating) <p><i>The Continents</i></p> <ul style="list-style-type: none"> Canon with body percussion
	STM	<p><i>I Wish</i></p> <ul style="list-style-type: none"> High and low vocal registers Canon Beat and rhythm <p><i>Just Tap It</i></p> <ul style="list-style-type: none"> With spoken ostinato
<p>Perform a unison song with accurate pitch and a common vocal tone appropriate to the style of the music.</p> <ul style="list-style-type: none"> Define unison: singing all together as one voice. Listen and pat the steady beat before singing. Use singing voice (give children a good model—yourself, or a recording). Sing with teacher/recording while patting the beat. Echo-sing as needed for practicing song and correcting errors. Listen to different styles of music with voices of different timbres (children, adults, men, women, different cultures, etc.) Listen for different timbres in classmates speaking or singing voices (play a game). Lead a discussion to create awareness of unison—whether all students are on pitch. Sample questions: <ul style="list-style-type: none"> “Are we singing in unison, as one 	MM	<p><i>America, the Beautiful</i></p> <p><i>Over the Rainbow</i></p> <p><i>The Lion Sleeps Tonight</i></p> <ul style="list-style-type: none"> Percussion accompaniment Male solo <p><i>Pay Me My Money Down</i></p> <ul style="list-style-type: none"> Resource Book p. J-5 (Harmony with water glasses) <p><i>We Go Together</i></p> <p><i>Route 66</i></p> <p><i>Sweet Betsy from Pike</i></p> <p>Listening to different vocal timbres:</p> <ol style="list-style-type: none"> Children—basic good sound <ul style="list-style-type: none"> <i>Sweet Betsy from Pike</i> <i>Over the Rainbow</i> Children—refined sound <ul style="list-style-type: none"> <i>America, the Beautiful</i> (Vs. 1—unison) <i>Einini</i>—Children’s Chorus <i>Osamu Kosamu</i>—Children’s Chorus <i>Little David</i> Other Choruses

<p>voice, or are some voices singing in a different place?</p> <ul style="list-style-type: none"> ○ Do you hear voices that are higher than the melody? Lower than the melody? ○ Do you hear talking instead of singing? 	<p>MM</p>	<ul style="list-style-type: none"> • <i>Little David</i> (Moses Hogan Chorale) • <i>Dry Bones</i> (Gospel choir with children) <p>4. Adult voices</p> <ul style="list-style-type: none"> • <i>Soldier, Soldier*</i> (man/woman character voices) • <i>Lazy John</i> (Jean Ritchie, folk singer) • <i>El Sisquisiri</i> (Mariachi men/women) • <i>Dulaman</i> (Celtic woman’s voice) <p>5. Vocal Timbre Lesson—p. 30</p> <ul style="list-style-type: none"> • <i>Ghel moma</i> (Bulgarian women’s chorus) • <i>Sigit “Alash”</i> (Male throat singer) • <i>I Don’t Want to Feel Like That</i> (Country-Western female) • <i>PowWow Song</i> (Native American) • <i>Nahandove</i> from <i>Chansons Madecasses</i> by Ravel (Classically trained woman) • <i>Rain, Rain, Beautiful Rain</i> (South African men’s group)
	<p>STM</p>	<p><i>America, the Beautiful</i> <i>Donna, Donna</i> <i>Pay Me My Money Down</i> (2000 Edition in calypso style) <i>Sweet Betsy from Pike</i> <i>My Dame Hath a Lame Tame Crane</i></p> <p>Listening to different vocal timbres:</p> <ol style="list-style-type: none"> 1. Children—basic good sound <ul style="list-style-type: none"> • <i>Tum Balalaika</i> (<i>Boy and Girl solos</i>) 2. Children—more refined sound <ul style="list-style-type: none"> • <i>Come and Sing Together</i> • <i>Oliver Cromwell</i> • <i>My Dame Hath a Lame Tame Crane</i> • <i>Lots of Fish In Bonavist Harbor</i> • (Boy soloist—likely boy’s choir)

		<p>3. Other Choruses</p> <ul style="list-style-type: none"> • <i>Ezekiel Saw the Wheel</i> (STM Gr. 5) • <i>Turtle Dove</i>—Vaughan Williams (Adult Chorus with male solo) <p>4. Adult voices/Other Cultures</p> <ul style="list-style-type: none"> • <i>Canoe Song and Dance</i> (Native American) • <i>Manaña Iguana</i> (Bobbi McFerrin)
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2. HARMONY WITH INSTRUMENTS: *We can create harmony by adding an instrumental part to a unison melody.*

<i>Knowledge</i>	<i>Skills</i>
<p>Vocabulary</p> <ul style="list-style-type: none"> • Accompaniment • Chord • Harmony • Parts • Melodic ostinato <p>Identify various pitched classroom instruments</p> <ul style="list-style-type: none"> • Autoharp • Xylophone • Metalophone • Glockenspiel • Song bells • Resonator bells/bone bells • Recorders <p>Letter names of notes</p>	<ul style="list-style-type: none"> • Following the conductor. • Independently perform your part while hearing another performed by others. • Stay with the tempo. • Play a harmonic accompaniment on classroom instruments. • Read the accompaniment from chord symbols or a musical score. • Play classroom instruments with proper technique.

SUGGESTED STEPS

Sources: (2nd Grade Books, unless otherwise stated)
MM=Making Music: 2008 California Edition, STM=Share the Music

FOCUS	SOURCE	SONGS/ACTIVITIES
<p>Play chordal accompaniments for unison songs on autoharps or with resonator bells</p> <p>1. Students learn about chords and recognize chord changes aurally.</p> <ul style="list-style-type: none"> • Define harmony: more than one tone at a time. • Define a chord: three or more tones at a time. Play examples on piano, guitar, or autoharp. 	MM	<p>Songs with two chords:</p> <ul style="list-style-type: none"> • <i>Clementine</i> • <i>The Glendy Burke</i> • <i>Oh How Lovely Is the Evening</i> • <i>Peace Round</i> • <i>Pay Me My Money Down</i> <p>Songs with three chords:</p> <ul style="list-style-type: none"> • <i>Soldier, Soldier</i> • <i>The Lion Sleeps Tonight</i>

<ul style="list-style-type: none"> • Play chords on the piano, guitar, or autoharp in a I-IV-V-I pattern and have students raise their hand when they hear a chord change. • Sing a simple song (e.g. Clementine) that you can accompany on piano, guitar or autoharp (or play a recording) and ask students to raise their hands when they hear a chord change. 	MM	<ul style="list-style-type: none"> • <i>Streets of Laredo/Bard of Armaugh</i> • <i>Rio Grande</i>
<p>2. Students learn to play a chordal accompaniment.</p> <ul style="list-style-type: none"> • Guide students to discover the chords marked in the song in their music book or on a song chart. • Teach students to play an accompaniment using the chords they see in the book or on a chart. • Autoharp: Teach students how to play, rotating through students so all can have a turn. • Tone Bells: <ul style="list-style-type: none"> ○ Practice playing with the beat and changing as teacher points to the chord on the board. ○ Class sings song as teacher points with the beat to chord changes. ○ Class follows the music in the book and makes the chord changes themselves. <p>Method 1: Divide class into 2 or 3 groups, one for each chord. Be sure common tones are distributed to each group.</p> <p>Method 2: Discuss the structure of chords using letter names of notes in the musical alphabet.</p> <ul style="list-style-type: none"> ○ Build chords on the board by skipping letters. ○ Note common tones. ○ Ask students to determine which chord they play in, or have them pick a bell for the chord they want to play. 	STM	<p>Songs with two chords</p> <ul style="list-style-type: none"> • <i>Pay Me My Money Down</i> • <i>I's the B'y</i> • <i>My Horses Ain't Hungry</i> <p>Songs with three chords</p> <ul style="list-style-type: none"> • <i>Tum Balalaika</i> • <i>Lot's of Fish in Bonavist Harbor</i> • <i>John Kanaka</i> • <i>When I First Came to This Land</i>
<p>Play melodic ostinatos or Orff accompaniments on classroom instruments for a song you know</p>	MM	<ul style="list-style-type: none"> • <i>Ah, Poor Bird</i> • <i>Canoe Song</i> • <i>Do Wah Diddy Diddy</i>

<ul style="list-style-type: none"> • Use MM Student Book p. 460 for instructional materials on mallet instruments. • More STM Orff Accompaniments are found in a supplemental book “Orchestrations for Orff Instruments” 	<p>MM</p>	<ul style="list-style-type: none"> • <i>Follow the Drinkin’ Gourd</i> <p>Resource Book:</p> <ul style="list-style-type: none"> • <i>Al quebrar la piñata</i> • <i>All Night, All Day</i> • <i>Beriozka (The Birch Tree)</i> • <i>Canción de cuna</i> • <i>Cindy</i> • <i>Clementine</i> • <i>Dayenu</i> • <i>Dry Bones Come Skipping</i> • <i>Kookaburra</i> • <i>Missy-La, Massa-La</i> • <i>Paw Paw Patch</i> • <i>Rock Island Line</i> • <i>Sakura</i> • <i>See the Children Playin’</i> • <i>Soldier, Soldier*</i> • <i>Somebody’s Knockin’ at your Door</i> • <i>The Bard of Armagh (Streets of Laredo)</i> • <i>Tina singu</i> • <i>Weevily Wheat</i> • <i>Wings of a Dove</i>
<p>Play a harmony part on the recorder for a song you know (MM Resource Book)</p> <p>BAG</p> <ul style="list-style-type: none"> • <i>Frog Music</i> (Also 3rd part for low E and D) • <i>Gonna Ride Up in the Chariot</i> • <i>Joe Turner Blues</i> • <i>Rise and Shine</i> (Also 3rd part for low E and D) <p>Add High C and D</p> <ul style="list-style-type: none"> • <i>All Night, All Day</i> • <i>Big Rock Candy Mountain</i> • <i>Blow, Ye Winds</i> • <i>Bogando a la luz del sol</i> • <i>River</i> 	<p>STM</p>	<p><i>Before Dinner</i> <i>Come and Sing Together</i> <i>Korobushka</i> <i>La Pajaro Pinta</i> <i>Music Alone Shall Live</i></p>
		<p>Use student book p. 454 for instructional assistance for recorders.</p> <p>Add low E</p> <ul style="list-style-type: none"> • <i>Osamu kosamu</i> • <i>Riqui ran</i> • <i>Weevily Wheat</i> <p>Add low D and F#</p> <ul style="list-style-type: none"> • <i>Dayenu</i> • <i>How Can I Keep From Singing</i> • <i>Johnny Appleseed</i> • <i>Little Shop of Horrors</i> • <i>Ode to Joy</i> • <i>Over the Rainbow</i> • <i>Rio Grande</i> • <i>Somos el barco</i>

<ul style="list-style-type: none"> • <i>Sweet Betsy From Pike</i> • <i>The Lion Sleeps Tonight</i> 	<ul style="list-style-type: none"> • <i>The Keel Row</i> • <i>Wings of a Dove</i>
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3. HARMONY WITH VOICES: *We can divide into groups and use our voices to create harmony in many different ways.*

<i>Knowledge</i>		<i>Skills</i>
Harmony	Partner song	<ul style="list-style-type: none"> • Follow the conductor. • Independently perform your part while hearing another performed by others. • Sing in two parts with a beautiful tone. • Keep a steady tempo. • Follow your part in a score.
Part	Round	
Score	Descant	
System	Treble voices	
Melodic ostinato		

SUGGESTED STEPS

Sources: (4th Grade Books, unless otherwise stated)
MM=Making Music: 2008 California Edition, STM=Share the Music

FOCUS	SOURCE	SONGS/ACTIVITIES
Sing a two-part round <ul style="list-style-type: none"> • Sing the song in unison. • Sing in unison while teacher sings round. • Divide into groups and switch which group begins. • Use body percussion or a conducting pattern to keep together in tempo. • Possible extension: Try three parts, or add an ostinato (rhythmic or melodic) to the two-part round (teacher could be third part). 	MM	<i>Ah, Poor Bird</i> <i>Kookaburra</i> <i>Oh, How Lovely Is the Evening</i> <i>Peace Round</i> <i>This Pretty Planet</i>
	STM	<i>Ah, Poor Bird</i> <i>The Ghost of John</i> <i>Come and Sing Together (after 2 beats)</i> <i>Hey, Ho! Nobody Home</i> <i>I Love the Mountains</i> <i>Music Alone Shall Live (Himmel Und Erde)</i> <i>My Dame Hath a Lame Tame Crane</i> <i>This Pretty Planet</i>
Create harmony by singing partner songs <ul style="list-style-type: none"> • Learn both songs separately. • Class sings each song while teacher sings the other. • Divide into two groups to sing the two songs together. Switch so that each group sings both songs. • Use body percussion or a conducting pattern to keep together in tempo. 	MM	<i>Sambalele</i> <i>Seagull, Seagull, Sit on the Shore</i> <i>Shake the Papaya Down (3 part)</i> <i>Turn the World Around</i> <i>Winter Fantasy</i>
	STM	<i>Orchestra Song</i> <i>Winter Fantasy</i> <i>Tally Ho/Giddyap</i>
	Other	<i>Home on the Range with My Home's in Montana</i> <i>All Night, All Day with Swing Low</i>

		<i>Ezekiel Saw the Wheel with There's a Little Wheel A-Turnin'</i>
<p>Sing a song in two (or more) parts, or a song with a descant</p> <ul style="list-style-type: none"> Most of these songs have a melody and one or more countermelodies, rather than a chordal vocal harmony. Suggested approach is to teach everyone the main melody (or melodies), and then divide the group to add the extra parts or to put the parts together that everyone learned. Guide students to read a score and follow their part. 	MM	<i>Bogando a la luz del sol</i> <i>Cindy</i> <i>Circle 'Round the Moon</i> <i>Cycle Song of Life (The River Song)</i> <i>Einini</i> <i>Little David, Play on Your Harp</i> <i>Lullaby and Dance</i> <i>Merry Modal Christmas</i> <i>Osamu Kosamu (Biting Wind)</i> <i>Sweet Betsy from Pike</i> <i>Tina Singu</i> <i>Wheel of the Water</i>
	STM	<i>Wade in the Water</i> <i>The Cat Came Back</i> <i>In the Window</i> <i>Tina Singu</i>